



The Hobart Guitar Society

C/- 7 Loina Street New Town TAS 7008 Phone 03 6228 7245

Newsletter

November / December 2005

Another busy and successful year for our Society is almost over.

Special events included the Alan Banks concert and workshop (Alan's CD is now in the Society Library – see Brendan,) the Tsunami benefit concert with the Orpheus choir, and the concert with the recorder society.

The Xmas concert with the Orpheus Choir held on Nov 26th was another great success. We received great feedback from audience members on the day (and in subsequent phone calls), including comments like “very musical,” “professionally done,” and “loved the Dutch suite.” Well done all!

Planning is underway for next year, with the committee discussing special guests for

meetings, and a guest artist for a workshop and concert. Details of the workshop and concert should be ready for the next Newsletter. I encourage all to support these events by buying lots of tickets, and buying early. Watch this space.

Thanks to all those who contributed to this newsletter – in particular Janina and David.

All the very best of the season to everyone.

See you at the Bar-b-Que on Sunday – please don't forget to let David and Maria know if you are coming!

Chris Young

HGS Xmas Bar-b-Que for members & families

Sunday 4th December



Hosted by David and Maria Malone

4:00 pm – 7:00pm at 16 Braeside Crescent, Sandy Bay

BYO meat and drinks – salads provided



Please *RSVP* by Friday 2nd Dec to David and Maria

Tel 6225 0768 or E-mail D.Malone@utas.edu.au

The Hobart Guitar Society

The aims of the Society are to promote, encourage and support classical and other styles of acoustic guitar music (such as flamenco, contemporary, jazz) throughout the Hobart region through the Guitar Orchestra, regular monthly meetings of society members, workshops, master classes and concerts. The Society also welcomes players of Lute and similar early music instruments.

Membership of the Society is open to all people who enjoy guitar music. You do not need to be a player to join the society.

Committee Members

Bert Somssich
Brendan Bannister (Librarian)
Chris Young (Treasurer & Newsletter Editor)
Janina Oost (Orchestra Co-ordinator)
Joe Bugden
Peter Cross
Sandro Decleva
Vincent Howe

Assisted by

David Malone (Orchestra Conductor)
David Wood (Web Site Manager)
Maria Malone (Newsletter Assistant)

Guitar Society Contact Details

C/- 7 Loina St New Town TAS 7008
Telephone 61 3 6228 7245

Email info@hobartguitarsociety.org
or visit the Hobart Guitar Society website
<http://www.hobartguitarsociety.org>



HGS Library

All members of the Hobart Guitar Society are entitled to borrow items from the Library. The loan term is one month – from one meeting date to the next.

Members may borrow up to 2 items at a time. All Library items will be at society meetings where you will be able to borrow and return items you borrowed the previous month.

The Library now holds almost 300 titles.

Upcoming Guitar Society Events

4th December End of Year/Xmas function.
Bar b que hosted by David and Maria Malone at 16 Braeside Crescent Sandy Bay.
BYO meat and drinks
Salads provided

Christmas/New Year break
No meeting in January

5th February First meeting for 2006
2:00 pm Newtown Primary
Full details in next Newsletter

Would you like to be a member of the Hobart Guitar Society Orchestra?



Then contact Janina
on 6228 7245.

Favourite Guitar Websites

hago - the hampshire area guitar orchestra

<http://www.hago.org.uk/>

Check out this site of a Guitar Orchestra from the other side of the world

"hago is a group of amateur and professional guitarists who enjoy something really quite unusual. Unlike a classical guitar ensemble we play 4 different sizes of Guitar, just as in a recorder consort, a brass band or a string orchestra. We're one of a handful of true guitar orchestras and we've a unique sound you can hear online".

Society Meeting on Sunday 2nd October with Special Guest Graham Brown

Special Guest Graham Brown prefers the free world of jazz improvisation to the more structured world of classical music. Graham has developed structures for practice and leaning jazz improvisation which, as David Wood has found, are just as relevant to Classical guitarists. David explains:

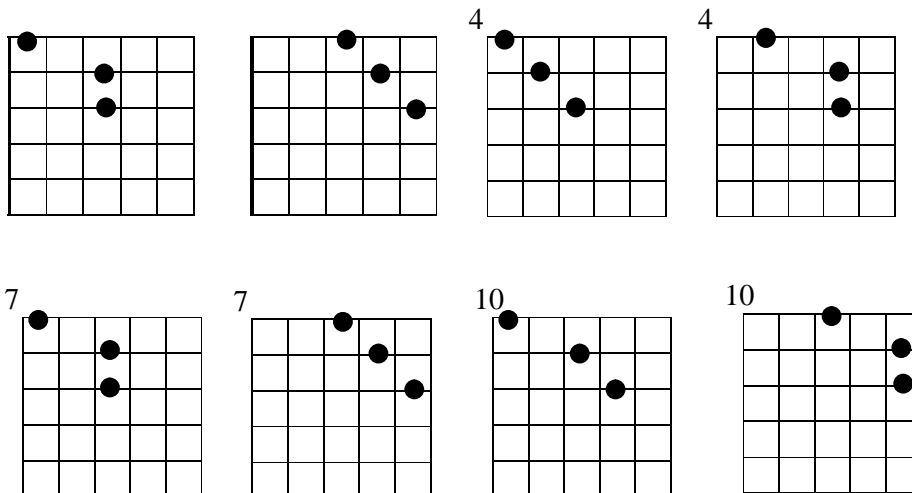
Graham Brown, co-founder with his wife Trish, of multimedia design company MediaRare, is another example of the talented people we have here in Hobart, and indeed in Tasmania. Graham originally hails from Canberra where he studied jazz guitar with Dave Kain and Mike Price and classical guitar with Tim Kain. He completed a Bachelor of Education at the University of Canberra and later went on to teach music, English and media studies in ACT matriculation colleges including Dixon College and Lake Tuggeranong college. He and his wife Trish moved to Tasmania in 1997 and prior to founding MediaRare, Graham taught contemporary guitar at the Conservatorium.

The guitar society was privileged to have Graham speak at the October meeting where he cracked open the door to what is obviously a closet full of techniques and ideas which he has developed over many years. With both his father and brother being engineers Graham said that he learned from quite an early age the importance of being able to derive concepts and ideas from first-principles (I'm sure that anyone who has studied mathematics at high school remembers the teacher labouring the point of

how important it is to know how to derive those trig formulae!)

Graham's main idea was that guitarists need to become more like pianists with regard to how they approach the fingerboard of the guitar. Guitarists often tend to think about chords in terms of shapes, as the fingers fall on the fingerboard (think about all those chord charts you would have seen – no matter what style of guitar you play). He argued that guitarists need to move away from learning shapes by rote – “finger music” – and go back to first principles and think about the notes and scales that form the basis of chord production, as pianists do. This will not only help one's musical understanding of the guitar, but is also a great aid to improvisation on the guitar.

The first, and most basic, suggestion Graham presented for going back to first principles was to learn the B-flat major scale in major triads, ascending the fingerboard on the 1st 2nd and 3rd strings. It's a pretty simple task to work out the major triad for each note of the B-flat major scale, working up the fingerboard, and the following chord charts (left-to-right and top-to-bottom) illustrate the idea:



Society Meeting on Sunday 2nd October with Special Guest Graham Brown (Cont)

If you start to do this for yourself (and I certainly did) you start to get a feel for the notes that make up the chords, rather than simply relying on memorising the finger patterns. According to Graham the next steps are to do the same for the 1st and 2nd inversions of the chords, and then move on to triads on the 2nd, 3rd and 4th strings; 3rd, 4th and 5th strings and so on. After one becomes accomplished at these progressions the next step is to make the progressions go across the fingerboard (rather than up and down), then do the same with seventh chords, finally turning them into arpeggios. Phew!

Graham certainly didn't make any assertions that all this could be learned in a week or two, however the point that he was really trying to bring out was that by going back to basics (and putting in the hours of work required), one can come to a fundamental understanding of music as it is applied to the guitar, and through this understanding become a more thoughtful and intelligent player.

Thanks Graham for sharing your insightful ideas with the Guitar Society. You have given me, at least, even more to do in my already busy practice time!

David Wood

The Art of Page Turning

(The following program notes are from an unidentified chamber music recital.)

Tonight's page turner, Ruth Spelke, studied under Ivan Schmertnick at the Boris Nitsky School of Page Turning in Philadelphia. She has been turning pages here and abroad for many years for some of the world's leading pianists.

In 1988, Ms. Spelke won the Wilson Page Turning Scholarship, which sent her to Israel to study page turning from left to right. She is winner of the 1984 Rimsky Korsakov Flight of the Bumblebee Prestissimo Medal, having turned 47 pages in an unprecedented 32 seconds. She was also a 1983 silver medallist at the Klutz Musical Page Pickup Competition: contestants retrieve and rearrange a musical score dropped from a Yamaha. Ms. Spelke excelled in "grace, swiftness, and especially poise."

For techniques, Ms. Spelke performs both the finger-licking and the bent-page corner methods. She works from a standard left bench position, and is the originator of the dipped-elbow page snatch, a style used to avoid obscuring the pianist's view of the music.

She is page-turner in residence in Fairfield Iowa, where she occupies the coveted Alfred Hitchcock Chair at the Fairfield Page Turning Institute.

Ms. Spelke is married, and has a nice house on a lake.

There are 3 types of musician – those that can count and those that can't.

Definition of a Trombone – a wind driven manually operated pitch approximator.

Sydney Classical Guitar Society - Annual Guitar Summer School

Wednesday 11 - Sunday 15 January 2006 Time: 9.25am - 4.30pm daily. (plus 2 concerts)

Place: Ascham School Music Department 188 New South Head Rd, Edgecliff, Sydney.

Now in its second decade, the Classical Guitar Society Summer School has established itself as one of the major educational music festivals in Australasia. The annual Summer School retains the popular programs it has become noted for including lectures, master classes, ensembles and workshops that are designed for guitarists of different levels. Some of these are run simultaneously, so participants may attend the classes best suited to their stage of study and interest

The school is run by Raffaele Agostino, Richard Charlton, Janet Agostino and Christopher Keane, who are among the most prominent performers, composers and teachers in Australia. They have been the driving force behind the Summer School for over a decade. This year they will be joined by guest artist Czech guitarist Pavel Steidl. (Previous guest artist - David Malone in 2001.) Luthier in residence will be brilliant emerging Queensland craftsman Allan Bull.

There will be recitals by Paul Steidl and Harold Gretton, (Winner 2005 Performing Arts Challenge), a public concert by participants and staff, and a composition competition. Participants can arrange billets with Sydney Society members, and there is a scholarship for a participant from a rural/regional area.

With graded classes, the Summer School is suitable for:

- ♪ amateur guitarists from grade 2 upwards
- ♪ School & Tertiary music students

- ♪ professional teachers wishing to 'in-service' their skills and meet other good players
- ♪ observers interested in music and guitar

ENSEMBLES. Each morning work with a tutor on chamber music, in small graded groups, developing your ensemble skills and musicianship.

GUITAR ORCHESTRA. Every afternoon gain experience under the baton of Pavel Steidl or Richard Charlton.

MASTERCLASSES are aimed at advanced students, encouraging them to develop solo repertoire and performance skills. Observers are welcome.

WORKSHOPS. All players will have the opportunity to obtain hands-on experience of the student repertoire, practice routines & standard guitar techniques.

LECTURES will address important guitar issues such as repertoire choice, composition & harmony, musical style, guitar maintenance, Australian compositions, technique and tone production. Specialist lecturers will be present at the Summer School. Observers welcome.

Full details including a brochure and enrolment form are on the Society's web site at <http://www.classicalguitarsydney.org.au/>

Contact Christopher Keane (02) 9327 9485 or Raffaele Agostino (02) 9453 3113

Congratulations to Clarence Eisteddfod winners

Classical Guitar Solo -

Pre-Preliminary -	1 st	Erin McGilvray
	2 nd	Molly Port
	Certificates of Merit	Elsa Gales, Roman Mykytowycz
18 years & under	1 st	Patrick Green
	2 nd	Kamilla Scott-McKenzie
	Certificate of Merit	Matias Thompsen
14 years & under	1 st	Jesse Turner
	Eq.2 nd	Daniel Jones, Kamilla Scott-McKenzie
	Certificate of Merit	Morwenna Coombe, Zac Pullen

Who is that Guitarist?

Anthony Garcia



Australian Guitarist / Composer Anthony Garcia is regarded as a musician of enormous creativity, technical mastery and artistic expression. Anthony holds a deep appreciation for the line that connects all musical genres into a

timeless spiral, something subsequently reflected in his compositional style. His recently released CD *Skyflyer* demonstrates an amalgam of folk music with jazz, classical and contemporary styles that create an original soundscape of universal appeal.

Born in Houston, Texas, Anthony spent some years travelling with his family throughout South East Asia and Australia before moving to Brisbane, Australia where he began his classical guitar studies in earnest with James Lloyd at the Brisbane School of Guitar. During his teenage years Anthony developed a love for rock and jazz that saw him play with a number of Brisbane rock groups and jazz ensembles. Jazz offered Anthony the perfect outlet to further his innate desire to improvise. Being exposed to these different styles of music have helped shape Anthony's unique ability to compose and perform on the classical guitar.



Over a ten year period of tertiary study Anthony received a Bachelor of Arts in Modern Asian Studies from Griffith University in 1994, a Diploma of Music from the Queensland Conservatorium of Music studying under Julian Byzantine also

in 1994, and a Bachelor of Music degree with First Class Honors from the University of Queensland in 1996, studying under Isolde Schaupp. He was subsequently awarded a scholarship from the University of

Queensland and completed a Masters in Music Performance in the year 2000. In 1994 he spent three months studying in Mexico City at *La Escuela de Arte Guitarristico* under the guidance of the renowned virtuoso and Maestro Manuel Lopez Ramos.

Eager to learn more about his ancestry Anthony returned to Mexico in 1999, basing himself in Merida, Yucatan. During his four years as artist / teacher at *La Universidad Autonoma de Yucatan* he established and directed a university guitar orchestra, a yearly guitar festival and a monthly recital series. In 2003 the festival combined with the Guitar Foundation of America's annual festival and



remains to this day one of Mexico's burgeoning festivals offering young performers from around the region the opportunity to express their art. Anthony's first CD *Desde Merida* was recorded in Mexico and contains works

for guitar by J.S. Bach, J.K. Mertz, Manuel M. Ponce, Villa Lobos and Izaac Albeniz.

As a soloist Anthony has performed throughout Australia and Mexico offering diverse and colourful programs to audiences in regional and metropolitan centres. His solo recitals have included a fusion of repertoire from the baroque and classical periods, Spanish works from *La Bella Epoca*, works by Latin American composers such as Barrios, Villa Lobos and Ponce, contemporary Australian and American music as well as jazz arrangements and free improvisations. Anthony has also presented programs in a wide range of classical, jazz and folk ensembles. Some notable performances include *El Concierto de Aranjuez* with the University of Queensland Orchestra in 1997 and an arrangement of *Bachians Brasilieras* with *La Orchesta Sinfonica del Estado de Yucatan* in Merida, Mexico in 2002.

His passion for individual expression has led Anthony to focus more on his own compositions, and since returning to Australia he has been presenting programs of his own works. In 2004 Anthony received federal funding from the *Contemporary Music Touring Program*. *The Skyflyer Tour 2004* took Anthony through regional NSW and QLD where he performed the music from his latest CD. Some of his performances for 2005 include recitals for the Sydney Guitar Society's annual "Summer School" in January, in Perth at KULCHA on behalf of the WA Guitar Society and Voyager Estate Margaret River in February, at the Frankston International Guitar Festival in March, Bendigo Easter Festival and in July at the Darwin International Guitar Festival.



A dedicated educator, Anthony continues to offer a broad range of workshops and lectures at universities, secondary schools and for the general public. His current workshop series *One World One Music*

incorporates an open philosophy of music making utilising techniques from various traditions including classical, jazz and folk methodologies. Anthony's lectures take this approach further discussing the universality of music and its importance in the field of self development.

Anthony writes about his "Background philosophy" on his website – *"Today we have access to an amazing array of musical styles*



and genres from around the world. Through CD's, DVD's, written music and live performance we can experience the diversity and creativity that exists on our planet. I was fortunate to live and work in Mexico for over four years at the

Universidad Autonoma de Yucatan in Merida. This experience enriched me in many ways and inspired me to discover the same naturalness of expression I found exuding from the folk musicians I met and heard there. Folk music and the philosophy that permeates it have something fundamental to teach those of us who have been educated in more structured and formal ways Throughout my years of tertiary study here in Australia I began to think about the structures and thought forms that permeate current western music teaching methodologies Initially I felt my personal attraction to different styles of music a subversion to my classical training, diverting precious time from my practice routine mucking around with other less formal ways of making music. After years stressing about my musical direction I have come to the conclusion that music is one art and that much that we see as different is fundamentally connected. Through improvisation and composition, I have found a way to combine my musical interests and express myself without that feeling of confliction I had when I was younger."

Anthony currently resides in Brisbane, Australia with his wife Jennifer and two sons Gabriel and Ruben

Medieval & Renaissance Christmas Carols

3rd December 8pm St George's Church, Cromwell St, Battery Point.

An evening of Medieval & Renaissance Christmas Carols (from the Oxford Book of Carols) performed more in the manner that they were originally intended than we usually hear now-days and in the second part of the concert it will be Christmas carols with a "celtic" influence.

The concert will feature Don & Sue King playing Renaissance Lutes, members of the Hobart Harp Ensemble, the Scottish music group Tantallon, a special mystery guest, plus UK recorder player Michael Piraner.

Tickets. \$5.00 – enquiries phone Sue King 6224-8060